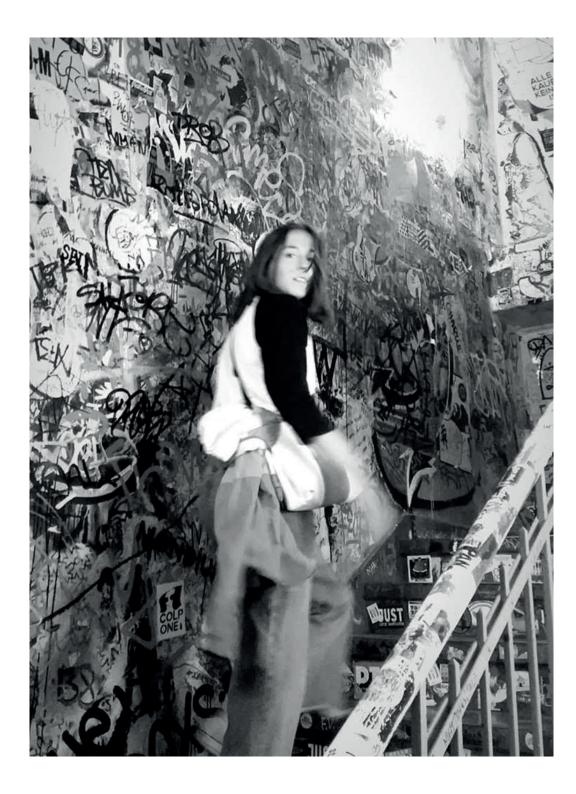


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CONTACT INFO

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INÉS RUBIO ROA

MY SPECIALTIES Drawing Graphic Design & Painting

PERSONAL DETAILS



28 / 02 / 1996



info@inesrubioroa.com



+34 686530579

/ARTIST & ARCHITECT

SOCIAL MEDIA



@rubioroa.art



www.inesrubioroa.com



FDUCATION

2014 - 2021

Double Degree in Architecture and Fine Arts - Universidad Europea de Madrid (Spain)

- Two-year university scholarship based on academic merits (TOP Program)
- Average grades: 75% in Architecture 81,6% in Fine Arts (100% passes on 1st sitting)
- Six-month ERASMUS at Nuova Accademia di Belle Arti, NABA (Milan, Italy)
- Six-month ERASMUS at Universität der Künste, UDK (Berlin, Germany)

2012 - 2014

High school majoring in sciences - Nuestra Señora del Recuerdo (Madrid, Spain)

- Average grade: 79.4%
- University admission exam: 11.1/14
- 2013 2014
- Volunteer activities in Hermanitas de los Pobres (Madrid, Spain)

1999 - 2012

Primary and Secondary Education at a french school - Union Chrétienne de Saint-Chaumond (Madrid, Spain)

- Average grade in secondary school: 91.7%
- Three-month international exchange at Kilgraston School (Scotland, UK, 2009)
- Three-month international exchange at Rye St Antony School (Oxford, UK, 2008)
- Four-month international exchange at Union Chrétienne de Saint Chaumond(Poitiers, France, 2007)

LANGUAGES

English: Very fluent.

Certificate of Proficiency in English (2014).

Summer 2012 - Course on Public Speaking and Publicity -University of Santa Barbara (USA)

Summer 2010 - Camp Chen-a-Wanda (Pennsylvania, USA) Summer 2007/2008 - Camp Kandalore (Toronto, Canada)

French: Very fluent.

DALF C1 (2013), Diplôme National du Brevet (2010).

Spanish: Native.

Italian: Medium level.

One-year studies in U.C de Saint-Chaumond Six-month stay in Milan (Italy).

German: Basic.

Goethe-Zertifikat B1 (2015).

Studies at Tandem School and Goethe-Institut, Madrid. Six-month stay in Berlin (Germany).

































/SOCIAL MEDIA



EXHIBITIONS

May - September 2025 "Mater Natura", Moret Art Gallery, La Coruña. March 2025 "Art Madrid'25", 20th Contemporary Art Fair, Madrid.

January - February 2025 "Emergencia", Whitelab Gallery, Madrid. February 2024 "Flecha 2024", Arturo Soria Plaza, Madrid. February 2024 "Del Bordado al Sueño", Espattio Gallery, Madrid. November 2023 "Exposición De La Riva", Restaurant De La Riva, Madrid.

September 2022 "Contemporary International Art Fair Paris", Van Gogh Art Gallery, Paris.

"ELSEWHERE", The Holy Art Gallery, London. September 2022

May 2022 "Feria Artist Experience", Fundación Carlos de Amberes, Madrid.

July 2018 "MULAFEST", Festival de Mulafest, Madrid. July 2017 "Final Exhibition of SURP", NYAA, New York City.

ARTISTIC EDUCATION

July 2017 - Summer Undergraduate Residency Program - New York Academy of Art (NYC, USA) July 2015 - Courses on Abstract Painting and Morphology Drawing - École des Beaux-Arts (Paris,

AWARDS

September 2024

- Finalist of the IV Edition of the A&G Art Prize.

PROFESSIONAL EXPERIENCE

2018 - Internship

VEGAP (Visual Entity of Plastic Artists Management)

Cultural Manager

www.vegap.es

2021-2022 **NIETO SOBEJANO ARCHITECTS**

Architect

www.nietosobejano.com

2017- Present

OLIVITATE S.L. (Extra Virgin Olive Oil online shop) Marketing Director

www.olivizate.com

2022 - Present Freelance artist Madrid

www.inesrubioroa.com

SKILLS

PERSONAL INTERESTS

CREATIVITY	••••	PAINTING	
EXTROVERSION		DRAWING	
INTUITION		SCULPTURE	
CURIOSITY	00000	PHOTOGRAPHY	
ATTENTION TO DETAIL		FITNESS	
SENSITIVITY	00000	TRAVELLING	
ADAPTABILITY		NATURE	
SOCIABILITY		LITERATURE	-
CONCENTRATION	00000	MUSIC	
RESPONSIBILITY	00000	DESIGN	

COMPUTER SKILLS























PERSONAL STATEMENT

Ever since I started painting, and likely with no end in sight, I have tried to find my own style - one that reflects what I want to express. A dynamic and ever-evolving style that incorporates my training, projects, and experiences. Is it important to have a unifying thread? I don't know. I believe I am looking for it. At the very least, I strive to give coherence to my work and cohesion to my artistic practice. I introduce new styles, forms of expression, and techniques that represent me.

My artistic training, which includes a double degree in Architecture and Fine Arts, has provided me with a solid foundation in both technical mastery and creative expression. This education has equipped me with the skills to execute complex and detailed paintings, blending traditional techniques with digital media. Over the past three years, I have worked as a freelance artist, exhibiting my work in Madrid, Paris, London, and New York. I am a hardworking and dedicated artist, passionate about my craft.

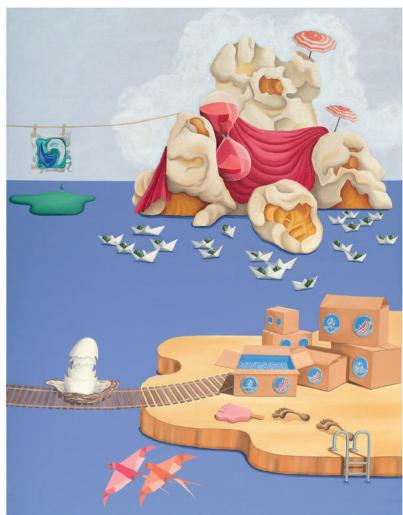
My work carries a strong figurative and pictorial essence - not as a mere nostalgic return to the past, but as a tool of representation to create something honest. For me, painting begins with a vague idea, undefined and without limitations - a faint vision of a concept that takes shape and substance as I bring it to life. It is the very process of creation that reveals itself as a tool for artistic expression. The purpose of my work is to physically and visually explore the idea I wish and need to convey to the viewer.

I want my work to become a medium for communication. Whatever emotion it evokes, the artwork will have fulfilled its purpose, even if only for a fleeting moment. Pictorial art allows us to reveal its entire essence in just an instant. The British painter David Hockney once said that the intention of art is to share, and that every artist should bring something to people - an experience, a thought. Every piece of art leaves an impression on the observer; to deny this would be to extinguish the illusion, to diminish one's means of expression.











SURREALISM AND EMPIRISM: A DIALOG IN ART

My artistic journey navigates the confluence of surrealism and empiricism, two seemingly contradictory philosophical perspectives. While surrealism delves into the vast realm of the unconscious, emphasizing the power of intuition and imagination, empiricism is rooted in the tangible reality of observation and experience. I am drawn to both approaches, intrigued by their contrasting yet complementary nature.

In my painting, I embrace the irrational and explore the depths of the unconscious. I assemble everyday objects and contemporary notions, often out of scale and context, to create a fantastic atmosphere that challenges the perception of reality. However, I also incorporate the logic of the physical world, ensuring that my surreal landscapes remain grounded in a recognizable reality.

The objects I depict, often imbued with personal nostalgia, represent familiar elements of our daily lives. However, when placed within the surrealist context of my paintings, they acquire a new and unexpected meaning, inviting the viewer to interpret them in their own way.

By bridging the gap between these two disparate perspectives, I aim to create a unique and multifaceted artistic expression. In a world often defined by rigid boundaries and logical frameworks, my art offers a glimpse into the boundless possibilities of imagination. By infusing the familiar with the extraordinary, my work seeks to evoke empathy and emotional connection in the audience. It is a world where the familiar becomes unknown, the everyday takes on a dreamlike quality, and the viewer is invited to participate in a dialogue between the conscious and the unconscious.



FINALIST WORK OF THE IV EDITION OF THE A&G ART PRIZE

WATCH VIDEO:

https://www.youtube.com/watch?v=iPalBrv1X04

Technique: Oil on canvas
Dimensions: 175 x 230 cm
Year of creation: 2023 - 2024
AVAILABLE - 15.000 € + TAX







THE OYSTER AND THE EGGS

Oil on canvas 70 x 70 cm 2023 80LD

MY HOUSE IN AMSTERDAM

Oil on canvas 70 x 70 cm 2023 AVAILABLE - 900 € + TAX





AS BESTAS

0il on canvas 70 x 70 cm 2023 AVAILABLE - 900 € + TAX

IT'S RAINING COFFEE IN THE COUNTRYSIDE

0il on canvas 70 x 70 cm 2023 AVAILABLE - 900 € + TAX





THE WILLOW, THE MOUNTAIN, AND THE UMBRELLA

0il on canvas 70 x 70 cm 2023 AVAILABLE - 900 € + TAX

THE ORIGAMI JUNGLE





THE GALICIAN BLUEBERRY

Oil on canvas 70 x 70 cm 2023 SOLD

POP ISLAND





THE SUGUS TOWER

Oil on canvas 70 x 70 cm 2023 SOLD

THE TRIVIAL STAIRCASE





A POUF

Oil on canvas 70 x 70 cm 2023 SOLD

CLEAN THE OCEAN





IONIC CUSHIONS

Oil on canvas 70 x 70 cm 2023 SOLD

THE WITHDRAWAL





THE MILK-WASHERS

Oil on canvas 70 x 70 cm 2023 SOLD

GRANDFATHER





CHECK MATE

Oil on canvas 70 x 70 cm 2023 SOLD

COOL SUMMER





THE BEACH TOAST

Oil on canvas 70 x 70 cm 2023 SOLD

POE'S CLOCK

THE TALE BORN FROM A WORK OF ART



The tale of *The World of My Delights* was born as a natural extension of the pictorial work. In this dreamlike universe - built from everyday objects blown out of scale, pastel colours, and an aesthetic that shifts between nostalgia and pop - each figure embodies an impulse, a desire, or a fragility. The story arose from the wish to give these characters a voice, exploring their coexistence, their conflicts, and their bonds within this fantastical world.

This story was produced in collaboration with A&G Private Banking who, moved by the pictorial narrative of the work presented in the latest edition of their art competition, decided to give it a voice and an editorial form. The collaboration opened a space for narrative experimentation that led to a brief, poetic, and slightly melancholic tale that delves deeper into the work's symbolism. Although the pictorial project stands on its own, the tale functions as a parallel piece that enriches its reading and offers a more intimate experience with the *Delights* that inhabit this universe.













THE VALLEY OF BROKEN DREAMS

0il on canvas 116 x 230 cm 2025 AVAILABLE - 10.000 € + TAX



In this surreal landscape, objects speak of who we are and what we have lost. It is a dreamlike place, suspended between nostalgia and critique, where every element carries its own meaning.

The LEGO pear is a refuge built from pieces of our childhood, a home that reminds us of what shaped us and what we must not forget. The sleeping dog with its Game Boy and Tamagotchi is the guardian of that tender childhood, a time when simplicity still held value. The melted armchair before the mirror, its wounds covered with band-aids and surrounded by cables, reflects our current obsession with transforming ourselves instead of accepting who we are.

A broken column also appears - remnants of an abandoned culture - while strange fruits sprout around it, colonizing what was once sacred. The disco ball speaks of the passage of time and how it changes us. The moving walkways move forward relentlessly, eager to reach their destination without ever appreciating the landscape. They carry green pipes from which rebellious plants emerge, because nature always finds a way to prevail. The yellow post-its whisper contradictory truths: phrases that sound like advice but reveal the paradoxes in which we are trapped.

On the horizon, pillows with spoon-legs and bowler hats march slowly. They are weary, almost identical creatures seeking peace in a world ruled by chaos. They walk towards the Temple of Oblivion, a sanctuary that appears sacred but is in fact built upon a QR code, with columns made of BIC pens and a roof of typewriter keys spelling the word Oblivio. It is a metaphor for the forgetting of what truly matters: culture, essence, nature, real experience.

To me, this valley is not just a painting, but a reflection of the world we live in, a reminder that the everyday, though it may seem harmless, consumes and transforms us.

The series of works that gave rise to the final piece The Valley of Broken Dreams is a dialogue between seemingly opposite elements: natural environments blend with the presence of modern and artificial objects. The fusion of the organic and the synthetic sparks reflection on the relationship between humanity and its surroundings.

In the digital age we live in, we are constantly bombarded by visual and auditory stimuli, immersed in a universe of electronic devices that consume much of our time and attention. This constant exposure can generate stress, anxiety, and a sense of disconnection from what truly matters in life. The merging of natural elements with modern and artificial objects in these works not only seeks to create an intriguing visual tension but also to provoke reflection on our relationship with technology and its impact on our quality of life.

In this context, the series is an invitation to escape from this oppressive environment and reconnect with what is essential. The works represent visual sanctuaries where nature becomes a refuge for the weary spirit, offering a space of calm amid urban chaos. I seek to evoke the importance of disconnecting from the digital world from time to time and reconnecting with what truly matters: contact with nature, silence, contemplation, and connection with oneself and with others. Amid the whirlwind of modern life, we can still find refuge in the beauty and tranquility of our natural surroundings.



THE CONSTRUCTION OF THE EGO





Oil and embroidery on canvas 100 x 85 cm 2024 Reserved



COMFORTABLE WILD LIFE

Oil and embroidery on canvas 100 x 75 cm 2024 SOLD



HANGOVER IN THE JUNGLE

Oil and embroidery on canvas 100 x 150 cm 2024 Reserved



MARIO'S JUNGLE

Oil and embroidery on canvas 80 x 160 cm 2024 Reserved



NEXT STOP

0il on canvas 100 x 110 cm 2024 *SOLD*





0il on canvas 100 x 60 cm 2024 AVAILABLE - 1.600 € + TAX



MACHINE-MADE BREAD

0il on canvas 100 x 100 cm 2024 AVAILABLE -2.200 € + TAX



VIRAL NATURE

0il on canvas 140 x 50 cm 2024 AVAILABLE -2.200 € + TAX

NO SWALLOWS

Oil and embroidery on canvas 140 x 50 cm 2024 AVAILABLE -2.200 € + TAX

DON'T EXPECT THE IMPOSSIBLE

Oil and embroidery on canvas 140 x 50 cm 2024 AVAILABLE -2.200 € + TAX

SOLD





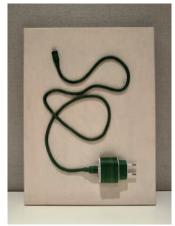


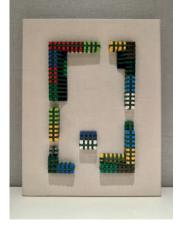














Embroidery on canvas 35 x 27 cm 2024 AVAILABLE - 400 € + TAX

OSF

OBJECTS OF SYMBOLIC FUNCTION (OSF)

This work, composed of 11 small canvases, presents a reflection on everyday objects and their symbolic impact in our modern lives. Each canvas features a functional object - a charger, a keyboard, a bandage - and immobilizes it on the canvas through embroidery. This act of "rendering the object useless" highlights how these elements, though essentially practical, are laden with meanings that often create a sense of urgency in our lives.

By sewing these objects onto the canvas, their nature is inverted: the useful becomes contemplative. This transformation shifts them from the functional realm to the emotional, symbolic, and artistic. This change invites the viewer to reconsider the function and impact of each of these elements. The embroidered charger, for example, ceases to be a tool for keeping us connected and instead becomes a symbol of exhaustion.

The use of embroidery itself is significant - a meticulous, slow process that contrasts with the immediacy of these objects' original functions. This process reflects a resistance to the frenetic pace of contemporary life, emphasizing the value of pause, reflection, and craftsmanship over the mechanical and instantaneous.